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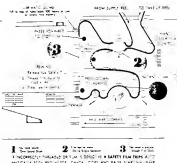
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RIN-TIN-TIN

Action Ace of Silent Movies



by Jerry Barber

mately the beard drops off, and then immediately — recognition, and a lynch mob hot on his heels. And this, believe me, was written and played straight and not for laughs!

But for the most part the Rin Tin Tin films were exceedingly well done, full of sure-fire mixtures of action, comedy, and sentiment. Although cheaply made, they were often given production treatment of a high order, with exceedingly fine photographic quality and excellent handling of animal material. Chester Franklin, who worked on the famous *Sevicos* and *The Yearling*, staged many of the animal scenes, and directors included such top-liners as Mal St. Clair and Herman Raymeyer. One of the writers most frequently employed was Darryl F. Zanuck! But no matter who the writer was, the basic idea was to give Rinty as many human dilemmas as possible. He had to make decisions — whether to rescue his doggie lady-friend or the heroine was a typical one — and he had to think his way out of situations as well as be something of a canine acrobat!

Rinty was a beautiful animal and looked

most docile, except to villains. Actually he wasn't docile, and was apt to take a bite at his co-star — whether it be husky John Harron or little Davey Lee — unless his owner and trainer, Lee Duncan, was around. Duncan, who rescued Rinty from an untimely end in World War I, raised him from a pup and had the dog's undying love and devotion. Nobody but Lee could handle Rinty. The canine star had no difficulty adjusting to the coming of sound, and barked far more dramatically than any of his many imitators. (Strongheart was Rinty's No. 1 rival. Other competitors, like Peer the Great, Napoleon Bonaparte, Dynamite and Lightning, weren't even in the running.)

However, Rinty was near the retirement age when sound came in, and he died, still in harness, shortly after finishing a serial for Mascot. Other Rin Tin Tins followed — all, like the current Rinty, trained by Lee Duncan — but not a one of them were a patch on their ancestor. Rinty never once let his audience down. He was a great star and a grand trouper.



Find Your Man (Warner Bros.)



Night Cry (Warner Bros.), 1926

In case you think I'm writing this page with my tongue in cheek, let me assure you that I'm not. Rin Tin Tin was one of the big box office names of the silent era, indeed, his pictures often saved the day for Warner Brothers, bringing home the bacon in sufficient quantity to pay off the losses on the costly prestige pictures with John Barrymore! And even if box office value weren't enough, Rinty was a good actor too. Moreover, he improved as he went along. In some of his early films, like *Where the North Begins*, you can see him looking to his trainer for direction. He'll go through some action, cock his head around for further signals, and obediently carry on. But in his later films, Rinty was much more sure of himself, going through long and complicated takes without a single fluff.

If you don't think that Rinty could really act, then you haven't seen films like *The Night Cry*, in which he is really put through an emotional wringer. Playing dead or listening at keyholes were elementary to Rinty, in *The Night Cry* he plays one whole scene in full closeup, literally registering hope and sorrow by a drooping of his ears and a moistening of his eyes. The heroine, in the same scene, has to express similar emotions, and Rinty acts her right off the screen. (The lady in question was June Marlowe — a very competent actress otherwise, but no match for her canine co-star!)

Rinty's films were often, admittedly, naive. In *Clash of the Wolves* for instance, he played a dog suspected of being a wolf. To "disguise" him, the hater cleverly fits him up with a false beard! Walking through the mining town, the bearded Rinty is taken for granted. Nobody spots him, or even pays attention, but ulti-



A Dog of the Regiment (Warner Bros.)



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QTY	NO.	SHPD	DESCRIPTION	QTY	NO.	SHPD	DESCRIPTION	QTY	NO.	SHPD	DESCRIPTION
	102		U.S.S. Enterprise	200			John Denver	299			Marilyn Monroe
	106		Marx Brothers	202			Three Stooges	302			Robert Redford
	107		Redford-Streisand	203			Marlon Brando	305			Barry Manilow
	108		Redford-Newman	204			John Wayne	308			Starsky & Hutch
	120		Star Trek	205			Liza Minelli	311			Paul Simon
	121		Olivia Newton-John	206			Woody Allen	313			Richie & Fonzie
	125		Al Pacino	207			Fields-West	315			Robert Redford
	128		W.C. Fields	209			Laurel & Hardy	320			Robert Redford
	129		Redford	210			Greta Garbo	321			Captain & Tennille
	130		Elvis Presley	211			Marx Brothers	322			Bob Dylan
	132		Redford	212			Elvis Presley	324			Captain Kirk
	141		Laurel & Hardy	213			Three Stooges	326			Mr. Spock
	142		James Cagney	214			Steve McQueen	330			Charlie Chaplin
	143		Bogart-Bergman	215			Charlie Chaplin	331			Mick Jagger
	145		Star Trek	216			Elton John	334			Groucho Marx
	148		James Cagney	217			Humphrey Bogart	337			Jaws
	149		Three Stooges	219			Raquel Welch	338			Marx Brothers
	150		Frankenstein	220			Paul Newman	339			Marlene Dietrich
	151		Marilyn Monroe	227			James Cagney	341			Three Stooges
	153		Clark Gable	228			Robert Redford	342			Laurel & Hardy
	154		Judy Garland	229			Elizabeth Taylor	343			Three Stooges
	155		Sinatra & Kelly	232			Caan-Streisand	344			W.C. Fields
	156		King Kong	233			John Wayne	345			Laurel & Hardy
	157		Shirley Temple	234			Frank Sinatra	346			Three Stooges
	158		Marx Brothers	235			Clark Gable	348			Marx Brothers
	159		Charlie Chaplin	239			Jimmy Walker	349			Laurel & Hardy
	160		James Dean	240			Laurel & Hardy	350			Garland-Rooney
	161		Al Pacino	247			Al Pacino	351			Gone With The Wind
	162		Telly Savalas	248			Alice Cooper	353			Neil Sedaka
	164		Clark Gable	249			Three Stooges	354			Bay City Rollers
	166		Laurel & Hardy	252			Bogart-Haeburn	355			Petrified Forest
	167		Dustin Hoffman	257			Marx Brothers	356			Humphrey Bogart
	168		Marx Brothers	258			Laurel & Hardy	358			W.C. Fields
	169		Marilyn Monroe	259			Groucho Marx	359			Elvis Presley
	170		Newman	260			Paul Newman	360			Harpo Marx
	171		Three Stooges	261			Olivia Newton-John	361			Marx Brothers
	172		Groucho Marx	263			Lee Majors	363			Three Stooges
	177		Marx Brothers	264			Charles Bronson	366			Three Stooges
	179		Kathryn Hepburn	265			Jean Harlow	367			Three Stooges
	180		Clint Eastwood	267			Beatles	368			Clark Gable
	181		Robert Blake	274			Chicago	369			Bride of Frankenstein
	182		Cher	275			Mr. Spock	370			Spock & Kirk
	183		Easy Riders	276			Marilyn Monroe	371			Laurel & Hardy
	184		Beatles	283			Humphrey Bogart	372			Monroe & Gable
	185		Charles Bronson	286			Paul Newman	373			Kirk & Spock
	186		Raquel Welch	287			Mr. Spock	374			Raquel Welch
	189		Freddie Prinze	288			Groucho Marx	375			Three Stooges
	190		Marx Brothers	289			Elvis Presley	376			Marx Brothers
	191		Laurel & Hardy	292			Humphrey Bogart	377			Three Stooges
	193		Marx Brothers	293			Astaire-Garland	378			Marx Brothers
	195		Elvis Presley	294			Raquel Welch	379			Three Stooges
	197		Mick Jagger	295			Michael York	380			Fonzie
	198		Muhammad Ali	296			John Wayne	384			Sweet Hogs

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QTY	NO.	SHPD	DESCRIPTION	QTY	NO.	SHPD	DESCRIPTION	QTY	NO.	SHPD	DESCRIPTION
	390		Wayne Newton	510			King Kong	587			Peter Frampton
	395		Ann Margaret	514			King Kong	588			Jacqueline Bisset
	396		Peter Frampton	515			Jaclyn Smith	589			Nick Nolte
	401		Hoffman Redford	517			Kate Jackson	591			Jacqueline Bisset
	403		Wizard of Oz	521			Kris & Barbra				
	404		Jack Nicholson	526			Rocky				
	406		Ann Margaret	527			Marlon Brando				
	408		Donnie & Marie	529			Rocky				
	413		Jackie Cooper	530			Jimmy Carter				
	416		Starsky	536			Rocky				
	418		Loren & Mansfield	539			Rocky				
	419		Hutch	540			Rocky				
	420		Jack Nicholson	541			Rocky				
	426		Snow White	543			Sylvester Stallone				
	429		Elvis Presley	545			Hardy Boys				
	433		Farrah Fawcett	546			Shaun Cassidy				
	440		Marty Feldman	547			Parker Stevenson				
	447		O.J. Simpson	553			Han Solo				
	451		Chevy Chase	554			Dolly Parton				
	452		Lindsay Wagner	555			Chewbacca				
	453		Paul McCartney	558			Darth Vader				
	454		Elvis Presley	560			See Threepio & Artoo Detoo				
	460		Beach Boys	562			Luke Skywalker				
	464		Kiss	563			Donnie & Marie				
	465		Lee Majors	564			Luke Skywalker				
	466		Dead End Kids	565			Luke Skywalker				
	468		Beatles	566			See Threepio				
	469		Charlie's Angels	567			Luke-Leia-Han				
	470		Errol Flynn	568			Kris Kristofferson				
	471		Elvis Presley	570			Leia & Luke				
	472		Raquel Welch	571			Barbra Streisand				
	473		Farrah Fawcett	572			Han Solo				
	475		Marilyn Monroe	573			Luke, See Threepio, Artoo Detoo				
	480		David Birney	574			Chewbacca				
	491		Space 1999	576			Frank Sinatra				
	492		Laurel & Hardy	577			Leia & Artoo Detoo				
	493		Pink Panther	579			Shaun Cassidy				
	494		W.C. Fields	581			Star Wars				
	497		Wonder Woman	581			Darth Vader				
	498		Astaire & Rogers	582			Star Wars				
	499		Barbra Streisand	583			Luke Skywalker				
	500		Kris Kristofferson	584			Star Wars				
	506		Rocky	585			Star Wars				
	507		Charlie's Angels	586			Obi Wan Kenobi				



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REEL REVIEWS

By Timothy D. Gehly

If you are like many film collectors, this Christmas season you will be having one or two special film showings for your relatives and friends. A superb feature film for your festive season of the year showings is Frank Capra's **IT'S A WONDERFUL LIFE** (Niles, super 8 sound, black and white, 8-400' reels). James Stewart gives a great performance in the starring role as George Bailey, a man with a heart of gold who is admired by the residents in his small hometown of Bedford Falls. His family business, "The Bailey Brothers Building and Loan" helps many of the town folk who live in the run-down section of town to build nice homes and a better life. A cynical tyrant across town named Henry Potter (Lionel Barrymore) also owns a banking association and much of the cheap housing in the deprived section mentioned above. Mr. Potter would like nothing better than to see the "Bailey Brothers Building and Loan" close. As long as it stands, the Building and Loan is a stepping stone for the residents of Potter's less than adequate housing, development to move out. As a result, Mr. Potter loses money and the town which the Baileys have been sticking in his side for many years keeps digging in deeper and deeper.

SCREEN THRILLS

Published Bi-Monthly

7305 Longstreet Drive
Raleigh, N.C. 27609

Editor _____ Jerry Burke

CONTRIBUTIONS: Screen Thrills openly welcomes editorial contributions; however, no responsibility can be accepted for unsolicited material or photographs. Include return postage on all items submitted if return is desired.

ADVERTISING: All advertising is prepaid. Advertising deadlines are the 15th of each month. All advertising received after that date will either be returned (providing return postage is included) or held until the next issue.

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SUBSCRIPTION: Yearly subscription (6 issues) are \$10.00; Canada and elsewhere, \$20.00. Make all checks payable to **Screen Thrills**.

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On Christmas Eve, George sends one of his employees, Uncle Billy (Thomas Mitchell), to the bank to make a deposit in the amount of eight thousand dollars for the Building and Loan. To George's horror, Uncle Billy loses the money. As the duo tries frantically to find their large deposit, crafty Mr. Potter looks up his window amused by all of the confusion (Mr. Potter has stolen their money). It is feared that the long standing Bailey business will be reduced to an empty, lifeless building which Mr. Potter could take over. Now desperate, George crawls to Mr. Potter (who is having a red letter day for some financial assistance. After bleeding his heart out, George is ridiculed by Potter who takes no pity on him. George is helpless. Finally power and money hungry Potter has the green light to take over Bedford Falls without interference from any Baileys. Befuddled, George leaves Potter's office as the old man yells that the best thing he could do for poor George is to call the police. Mr. Potter's refusal to lend George money is the final blow. The humble do-gooder who is being drug through the coals, stands on a bridge ready to end his life when he hears a cry for help. George dives into the icy waters below and saves a man who turns out to be George's guardian angel, Clarence. (Of course George doesn't believe that Clarence is an angel). After downtrodden George expresses a wish that he had never been born Clarence knows that he has his work cut out for him. Clarence insists that life for many people George knows would be far different had he not been in their lives. Clarence proceeds to take George on a tour of his hometown to see how his family and friends would have fared without him. **IT'S A WONDERFUL LIFE** has an appropriate ending which I won't give away.

George's girlfriend, turned wife, in **IT'S A WONDERFUL LIFE** is the lovely, young Donna Reed. James Stewart and Miss Reed share many funny and touching scenes. Lionel Barrymore as Mr. Potter will be remembered long after the movie is over by most audiences. He is thoroughly convincing in the role of a banker who hates people. Henry Travers is Clarence, George Bailey's guardian angel, and as such, he adds a special charm to this movie.

This 1946 feature was nominated for three Academy Awards: Best Picture, Best Actor (James Stewart) and Best Director (Frank Capra). However, **IT'S A WONDERFUL LIFE** yielded to **THE BEST YEARS OF OUR LIVES** which won all three of the above mentioned awards (Best Actor-Frederic March; Best Director-William Wyler).

Niles print of **IT'S A WONDERFUL LIFE** is excellent. A few pre-print scratches are seen in a couple of scenes but these are easily overlooked. Sound is excellent.

Entertainment giants, Frank Capra and James Stewart, both called **IT'S A WONDERFUL LIFE** their favorite film. Without a doubt, it is one of the very best films in my collection.

It is difficult to find out just who the real Scrooge is in Columbia's digest version of **A CHRISTMAS CAROL** (super 8 sound, black and white, 400'). Outstanding actor Alistair Sim, the star of this 1951 classic, is a good candidate. But a close contender is the Columbia 8mm division who continue to use their crude narrator. As usual, just as the viewer is being absorbed by the grand story, the film is fascinating highlights, Columbia's "Old Faithful" overflows with irritating "filler" words. It is not easy for this two reel excerpt to survive a rash of eight boisterous audio intrusions. Minus Columbia's narrator, this excerpt is very good. The editors are to be congratulated for selecting nice scenes some of which include excellent special effects. Pre-print used is good. Sound also is on par.

Blackhawk's 1941 United Artist release **POT O' GOLD** (8-400R, reels, super 8 sound, black and white) is a refreshing little gem Jimmy

Stewart stars as a happy go lucky guy whose small town music shop goes under. He moves to the big city to live with his rich uncle who owns a large health food factory. Beside the factory is a lot on which sits a boarding home that a nice, but spunky, old Irish woman and her daughter (Pauline Goddard) own. The Thordarville is filled with musicians who practice on its flat roof. All the neighbors love to hear the music as they go about their daily chores, but Jimmy's uncle hates it and wants the boarding house shut down. Thus the clash between the owner of the health food factory and the towns-people begins with Jimmy caught in the middle. **POT O' GOLD** is an easy going "forget your cares" musical with plenty of songs and music provided by the Horace Heidt Band. Show this film to your next audience, they should welcome the change of pace. Pre-print is good as is the sound and black and white contrast.

Blackhawk has released a star studded film entitled **THE STOLEN JEWELS** (200 ft, super 8 sound, black and white). The plot is rather simple as Norma Shearer has had her precious jewels stolen at a big Hollywood party. She appoints Eddie Kane to find them. So Mr. Kane inquires to every big star who was at the bash about the jewels she's stolen jewels. Practically all of the stars of the day are in this fast moving film; Barbara Stanwyck, Gary Cooper, Edward G. Robinson, Laurel and Hardy, Wheeler and Woolsey, Joe E. Brown, Joan Crawford, Our Gang, Buster Keaton, Gabby Hayes, Hedda Hopper, Victor McLaglen and many more. It's a real challenge to tie in the name of all the stars who appear in **THE STOLEN JEWELS** by the time the film ends. For people like me who will be pulling out his hair because a stars name is on the tip of ones tongue, a complete credit listing has been retained at the end of the movie so no one will loose his or sleep over it. Blackhawk's preprint quality is fair. Sound is good as is overall picture quality. The film has been well preserved considering that it was made in 1931.

DUMBO THE FLYING ELEPHANT (200 ft., super 8 sound, color) is very entertaining. The excerpt begins just as Timothy Mouse comes to the conclusion that huge eared Dumbo can fly. Dumbo and Timothy come across some blackbirds who after making fun of Dumbo, offer to help him understand how he can fly. That is what he can fly. As one of the flashy birds puts it "we don't see the light". A tossed magic feather gives Dumbo all the confidence he needs as he soars out over the town below. A climatic circus scene which follows, is very exciting and colorful. Again, this Walt Disney excerpt is blessed with only the best color and sound quality. Of course, the preprint material is nothing short of magnificent.

Print quality and sound are both excellent on the new Universal Eight 400 foot, super 8 sound, black and white version of **PSYCHO HO**. The excerpt is disappointing however. All Universal Eight has given collectors is a rather boring compilation of brutal murders; the same murders which can be seen in any violent movie. In Hitchcock films the part of the film which keeps people on the edge of their seat is the build up to the climax. The tense build up is lacking in this excerpt making the abhorrent only a single Thriller classic show. The classic scene is shown in its entirety. For this reason alone, collectors may find this print worth their while.

To all fellow collectors around the world, "God Bless Us, Everyone"

OVERALL FILM RATING

Based on the film's entertainment value and the print quality.

-poor **fair ***good ****excellent

IT'S A WONDERFUL LIFE****
A CHRISTMAS CAROL½**
PSYCHO***
POT O' GOLD****
THE STOLEN JEWELS*½**
DUMBO THE FLYING ELEPHANT****

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IF HANCOCK'S ONE NIGHT (1944) Louis Gossett, Catherine Colbert. Oscar winning screenplay comedy. A runaway train hits left for seconds in a heart-busting race against time to stop it before it reaches its target. **MM 100**

YOU'LL NEVER GET RICH (1947) Fred Astaire, Rita Hayworth. Robert Alton. Musical comedy. A debut for the show boys on and the ever-entertaining Rita Hayworth. **MM 100**



HOLIDAY

Katharine Hepburn
Cary Grant

Free-spirited, sophisticated New York Society dame Hepburn meets the stuffy, stuffy English aristocrat Grant. A classic of the war-time comedy. **MM 100**

ALL THE KING'S MEN (1945) Broderick Johnson, John Hodiak, James D. Dean. Oscar winning story of Southern Governor who cannot win in election eventually leads to his death. **MM 100**

CRUISE WIFE (1950) Rosemary Russell, John Hodiak, John Hodiak. Based on the true story of a woman who was killed by her husband. **MM 100**

LAST THURSDAY (1950) Spencer Tracy, Paul Robeson, The O'Jays. Oscar winning story of a man who is killed by a police officer. **MM 100**

GOODNESS (1950) Kim Stanley, Lloyd Bridges, Robert Lee. Paul Robeson. Based on the true story of a woman who was killed by her husband. **MM 100**

MY DEAREST GUY (1951) Cary Grant, Joan Arthur. Frank Capra. Oscar winning story of a man who is killed by a police officer. **MM 100**

ONLY AN ANGEL HAS WINGS (1950) Cary Grant, Joan Arthur. Frank Capra. Oscar winning story of a man who is killed by a police officer. **MM 100**



LADY IN THE SHADOWS (1948) Oscar Wilde, Rita Hayworth. Oscar winning story of a woman who is killed by her husband. **MM 100**

JERUSALEM (1950) Cary Grant, Joan Arthur. Frank Capra. Oscar winning story of a man who is killed by a police officer. **MM 100**

STAMPED (1948) Paul Robeson, Gale Sonderling. Oscar winning story of a man who is killed by a police officer. **MM 100**

OMAN AND DEW (1950) Paul Robeson, Gale Sonderling. Oscar winning story of a man who is killed by a police officer. **MM 100**

ANGELS OVER BROADWAY (1949) Douglas Fairbanks Jr., Rita Hayworth. Oscar winning story of a man who is killed by a police officer. **MM 100**

BORN YESTERDAY (1950) Judy Holliday, William Holden. Based on the true story of a woman who is killed by her husband. **MM 100**

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THRILLERS & SHOCKERS

EARTH VS. FLYING SAUCERS (1956) Robert Montgomery. A flying saucer lands in the south. **MM 100**

TWENTY MILLION MEN TO BURN (1949) A portrait of the young daughter of a woman who is killed by a police officer. **MM 100**

WHEN THE DEVIL COMMANDED (1950) Robert Montgomery. A flying saucer lands in the south. **MM 100**

IT CAME FROM BEHIND (1950) Robert Montgomery. A flying saucer lands in the south. **MM 100**

BOODIE MAN WILL GET YOU (1950) Robert Montgomery. A flying saucer lands in the south. **MM 100**

THE THREE STOOGES (1936) Moe, Larry, Curly Howard. A flying saucer lands in the south. **MM 100**

THREE LITTLE BEERS (1936) Moe, Larry, Curly Howard. A flying saucer lands in the south. **MM 100**

THE THREE STOOGES (1936) Moe, Larry, Curly Howard. A flying saucer lands in the south. **MM 100**

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Preserved in a state of suspended animation for 500 years by the "Nirvano" gas in the gondola of their dirigible wrecked in the arctic wastes, Buck Rogers (Buster Crabbe) and Buddy (Jackie Moran) are rescued by scientists in the year 2500. They find the world under the despotic rule of Killer Kane (Anthony Warde) and his futuristic gangsters.

Taken to the Hidden City, Buck and Buddy agree to join scientist Dr. Huer (C. Montague Shaw) and his friends in a war to wipe out Killer Kane. They arm with weapons which Huer has invented: paralyzing pistols, ray guns, degavity belts, invisible ray sets, atom chambers, and space ships.

With Wilma, (Constance Moore) Buck and Buddy ride a spaceship to the planet Saturn to get help to fight Kane. They find Lasca (Henry Brandon) ahead of them. He has turned the Saturnians against Buck, having convinced them that Kane was a just and merciful ruler.

Buck and his party escape and return to Earth. Prince Tallen, of Saturn, comes to Earth to sign a treaty with Kane, but Buck, in a daring exploit, persuades him to aid Huer. Buck and Tallen return to Saturn for official OK on the new pact, only to find the terrible Zugg men in revolution. Buck helps subdue the rebels and save the Saturnians who are now glad to help him in the fight against Kane.

On return to Earth, Buck's space ship is shot down and he is imprisoned by Kane who places him in a filament-ray helmet which blanks his mind and turns him into a human robot. Buddy rescues him. Together they join in a magnificent air battle in which Kane and his forces are crushed to defeat. The world is saved. Buck is made air marshal of the nation. Buddy becomes brevet Lieutenant. With peace restored, Buck and Wilma consider time for romance. Once again, good has triumphed over evil.

CREDITS

Story and Screenplay . . . Norman S. Hall — Ray Trampe
Cameraman . . . Jerry Ash
Art Direction . . . Jack Otterson — Ralph DeLacy
Directors . . . Ford Beebe — Saul Goodkind
Associate Producer . . . Barney Sarecky

CAST

Buck RogersBuster Crabbe
WilmaConstance Moore
Buddy WadeJackie Moran
Capt. RankinJack Mullah
Killer KaneAnthony Warde
Dr. HuerC. Montague Shaw
AldarGuy Usher
Marshall KraggWm. Gould
Prince TallenPhilson Ahn
Captain LascaHenry Brandon
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INTERMISSION

by the Editor

Please include postage when writing Screen Thrills magazine. I am being eaten up with postage. So, from here on out when you are writing, please include postage or your letter may not get answered. Thank you.

I wish to thank each and every one of you for your support of this magazine. It is you, the collector and film fan, that have made this magazine. My sincere hope for your continued support.

Special thanks to Roger Bailey of the Bailey Studio and Jerry Siefert of Titanic, whose support has been a shot in the arm.

It has recently come to my attention that some of you are under the impression that the Big Reel and Screen Thrills magazine are related to one another. NO we are not. Even though both publications originate from North Carolina and only 58 miles apart, we are not related. I know Don Key of the Big Reel personally, and in my opinion, Don has the best adzone on the market for film collectors.

How long will film collectors continue to succumb to the ridiculous price wars? How long will film collectors continue to complain about shady dealings and con artists plaguing the trade? When will film dealers stop sending out mediocre prints?

It is evident to Screen Thrills magazine that the problem will only get worse for as long as commercial dealings in this market remain unpoliced. And I mean self-policing. . . not harassment.

For example, I am aware that many new "kitchen table" dealers are buying 16mm prints from labs, then selling them for less than a 10% mark-up. They're not making any money, but the undercutting seems to be a trait in this field. The consequences are simple: small profits translated into early business failures. And when you buy a print for such a low price . . . who will you turn to when a complaint arises?

Dr. Dean Champion of the University of Tennessee tried to start an association for film collectors, but it failed for lack of interest. Don Key, publisher of the Big Reel, is struggling desperately with a Collectors Bureau to help him police the market. . . BUT, collectors seem to be satisfied with the continual aura of "backroom dealings" that pervade this market.

Until any criminal or civil actions or litigations result in a conviction or a judgment against a defendant, this magazine must refrain from publishing the name(s) of possible unscrupulous operators.

The reasons are quite simple: by publishing such information for the general dissemination to our readership, we could become quite red in the face if we make a mistake or act too quickly to report the complaint of a reader.

However, I am now doing this: Screen Thrills magazine will maintain files on all complaints regarding potential fraud and deceit occurrences. Any reader, when beginning to deal with any new dealer or collector may write or call and ask for any possible recommendations from our files. "And that's the name of that tune!"

The Nostalgia Merchant has purchased the Film Collectors Registry and promises to update the publication with color, etc. Ad rates run \$100 per page. Earl Blair is now publicity director for the Nostalgia Merchant.

The Bailey Studio is now the sole owner of all existing copies of the book "Poverty Row" by Gene Fernet. Roger Bailey states he has 200 copies left, and Screen Thrills has two of them as prizes in our contest. This book is a definite plus to a dyed-in-the-wool film buff.

"Next Time Drive Off A Cliff" by Gene Fernet is the story of the Mascot serials and a book that will be a most welcome addition to any collector's book shelf. Problem is there are only a few copies remaining from the Bailey Studio, Box 232, Mt. Clemens, MI 48043. This one is a "Reel Winner."

Two more books worth mentioning are "The Great Western Pictures" and "The Great Science Fiction Pictures," both prepared by author Michael Pitts. These two volumes are great assets for all film buffs. I might add, Mike Pitts is a regular contributor to Screen Thrills magazine and his works are out of the ordinary. So . . . stay tuned and watch this writer "do his thing."

"They Went Thataway," by James Horwitz. A Front Row Kid's search for his Boyhood Heroes . . . The Old-Time Hollywood Cowboys. This James Horwitz dude is of a sick sucker come to the heart of the western film collecting community looking for a bloody nose. You collectors out there

won't believe what he has set forth in the pages of his book regarding the old cowboy heroes. "What A Put Down."

WESTERN TRAILS is publishing again on a quarterly basis. Dick Kauffman is the editor and he has a good thing going. Write him at 100 Church St., Lakeland, GA 31635. Dick is publishing a magazine about Westerns and all of us know that the Western s the meat of the movies.

I see there is a new tabloid on the market, entitled The Film Journal. We haven't seen a copy of it yet. Best of luck. See Film Journal ad elsewhere in this magazine.

Two film collector publications from England have come to our attention lately. "Wranglers' Roost", editor Colin Momber, has a very fine little publication here. No ads . . . just stories and memorabilia about the old western movies. Send Colin a dollar and see what you think. "Wranglers' Roost", Colin Momber, 23 Sabrina Way, Stoke Bishop, Bristol 9 ENGLAND. John Skinner has a publication entitled The International Film Collector. The title is a little misleading but take a look at his magazine and judge for yourself. See his ad elsewhere in this magazine.

Am writing this before we go to press and I can only hope that we can achieve better photo reproduction with this issue. But I'll keep trying until I get it all together. And thanks for your patience.

Screen Thrills continues to grow with each issue and issue No. 5 promises to be better than No. 4. We have a terrific cover by Bob Harmon on Lon Chaney. Feature story will be on Lon Chaney with stories on some of the following: Tex Ritter, an in depth study of the films of Houdini, Western Cowgirls, the Film Pirates, Captain Video, Old-Time Western Favorites, Ken Maynard, Elvis Presley movies, and more.

Screen Thrills promises bigger things in the future. So, watch this magazine and . . . our ads in other film collector publications for Great Savings.

Beginning in January, Screen Thrills will offer you tremendous savings on all of your purchases related to your film collecting hobby. So, stay with us as I can guarantee you to a \$100 savings per month in purchases toward your film collecting hobby.

Screen Thrills contest is going great. More prizes have been added to the list. Matinee Memories has donated two films: a Ken Maynard film and an Elvis Presley film. Roger Bailey has supported the contest with a couple of copies of the book "Poverty Row" and the list continues to grow. I'll keep you posted as the prizes come in. A reminder that the drawing for the contest will take place in February and winners will be notified and names will be printed here.

Have added a few more names to the list of regular contributors: Charles Sturm, Jeff Lenburgh, George A. Katchmer, Jerry Siefert, Mike Pitts and Dave Rowlands. Thanks, guys!

Again...my sincere appreciation for your support.

As always the best to each and every one of you during this Holiday Season.

Good reading and Happy Memories.

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Lee Powell . . . Things Didn't Work Out Right

by Ted Reinhart

A newcomer in the field of acting always pins his hopes and dreams on that one big "break" which will propel him into stardom. Most aspirants never stumble on to that opportunity, but the few who do usually climb those golden stairs to fame and fortune.

Cowboy actor Lee Powell was given his chance, more than made the best of it, but nothing really ever happened to this deserving thespian of the ten gallon hat. Up until 1937, Lee Powell was "knocking around" with a touring stock company, and then leaped into movie bit parts, with very little success. An executive of Republic Pictures was impressed with Powell's looks, and requested that he test for a part in the planned super serial, *The Lone Ranger*. Lee was competing with a number of established actors, but this did not interfere with his being selected for, not just a part in this chapter play, but winning the title role of the Lone Ranger. Even more astonishing was the fact that Powell got the nod over the likes of George (Montgomery) Letz, Harman (Bruce Bennett) Brix, Hal (Wally Wales) Taliaferro, and Lane Chandler who were basically just awarded "secondary" leads, instead of the principal part.

The Lone Ranger was the first motion picture production of the highly regarded Lone Ranger radio program, and is considered one of the best ever serials. Released in 1938, this chapter play was an immediate success, and one of the few serial type films to command big box office on its own merit. Audiences were flocking to see a serial rather than the feature length movies, which normally were the main attraction.

Lee Powell reached instant stardom, and was subsequently tapped for the lead in another fine Republic cliff hanger titled *The Fighting Devil Dogs*. Then came the "blow." On the strength of *The Lone Ranger's* remarkable attainments, Republic Studios decided to do a sequel, *The Lone Ranger Rides Again*, without Lee Powell. Tales have it that Republic boss man Herb Yates felt that "the sun rose and set" on Robert Livingston, one of the cowboy actors under his banner. Livingston had been playing Stoney Brooke, in the popular *3 Musketeers* series, and "King" Herbert contended that his fair haired Robert L. would make a more convincing Lone Ranger, than Powell. What a misjudgment! Lee Powell had proven himself most capable in handling the part, and by plain logic, alone, should have starred in *Rides Again*. But this was not to be. Mr. Yates said, "Livingston," and Powell was shoved to the side. Lee could not tolerate the decision, which prompted him to leave Republic and sign up with the Wallace Brothers Circus as their star attraction, and become billed as Lee (the original Lone Ranger) Powell. Another installment in the fortunes of my cowboy oriented childhood materialized when this particular circus arrived in Doyle, Pa., the home of Tom Mix, and the town in which I was living at the time. I met and talked with "the original Lone Ranger." Details on this later.

Powell ran into legal action by the owners of the Lone Ranger, Inc., to restrain him from using the title of their property. Lee was forced to discontinue the use of the Lone Ranger name. This contributed to Powell's reaching the end of his circus trail in 1940, so he once more headed for Hollywood to land a spot with Grand National Films, a low, low grade, poverty row independent, and do a series of "trio" westerns with Art Jarrett and Al St. John. Bad, bad, bad! Lucky for Powell, the firm went bankrupt (no wonder). On second thought, maybe Powell wasn't so fortunate, afterall, because he then contracted with PRC (Producers Releasing Corporation) for a new series of threesome oaters. Joining Lee, were the two worst performers to ever hit the saddle: Bill (Cowboy Rambler) Boyd, and Art Davis. These guys were so bad that I actually walked out in the middle of one of their pictures (and I was only a naive 11 year old). Poor Powell, you could just tell that he was suffering through the entire production. He did his best, but the "best" was not enough to make Boyd and Davis even look fair.

Lee's only alternative was to put aside his boots and saddles, in exchange for a U.S. Marine uniform. Lee "joined up" to fight Japs, a better life than fighting to look decent beside Boyd and Davis. Hard luck did not end with Powell at this juncture of his life. Powell's career as a marine was cut short by an enemy bullet, and it was officially announced in August of 1944 that Sgt. Lee Powell, USMC, had been killed in action at Tanan, on July 20.

Had I never met the subject of this copy, it's doubtful that I'd be writing about him today. Lee Powell is all but a forgotten name. He came on like "Gangbusters," and ended his screen career on anything but a triumphant note, to no fault of his. Fate dealt him a bad hand, after initially stacking the deck on his behalf. Lee Powell could, and should have been one of the all time greats in the rank of B-western performers.



The telephone blurted out a ring from its stand in our livingroom on that sunny June afternoon. Mom was outside working in the yard, so I did the answering, not that I was incapable of talking on the phone, but a sixth grade boy rarely has anyone calling him. It was Dad, and he wanted to speak to me. My father was general manager of DuBois Motors Corp., the area Dodge-Plymouth agency. He said, "Teddy, we have a customer down here that you'll want to meet." Who in the world would I want to meet that would be a customer of DuBois Motors? Dad knew I was not impressed, so he added, "he's a cowboy." That's all it took. I was in motion, running the six blocks distance from home to garage as fast as my chubby little legs would carry me. I knew that to be Tom Mix, back visiting the old home town, and no doubt going to buy a new car from Dad. I had met Mix around five years before in DuBois, and figured he wanted to see his old pal again.

I charged into Dad's office, and suddenly drew a blank expression. The gent sitting on the swivel desk chair was not my Tom Mix, but there something familiar about him. "Teddy," my father opened, "this is Mr. Powell." My gosh, it's the Locoone Ranger! I gulped, "hi Lee!" none of that mister stuff for me. I had better "bringings up," but me and old Lee had faced 15 chapters of total tribulation together at the movie house, so we were good buddies from way back. I learned later that Powell, in town with the circus, owned a 1939 Dodge sedan, which was in need of repairs. That's why he was sitting in Dad's office at that moment, waiting for his car to get the once over.

Ignoring my father's scowls (my informality with a movie star wasn't going well with pop), I launched a barrage of questions which would have made the editor of *Colliers* Magazine hire me on the spot (I say "Colliers," because I was a door to door pest for this mag). Recollections



of my Powell meeting produced the following games. I recall making the remark that Lee resembled Randolph Scott. Powell replied that others had said the same. I would have scored more points by saying Scott looked like Powell. Never should I have asked the following, but I did. "Hey, Lee, how come you didn't play the Lone Ranger in *The Lone Ranger Rides Again*?" The only comment Powell made was, "I would have liked to, but things didn't work out right." This was Dad's cue to remove his tactless son from the premises. He suggested that I return home, "Mr. Powell was a busy man." So I took the hint, displayed a few of my temporarily forgotten manners by shaking Lee Powell's hand and saying, "pleased to meet ya, Mr. Powell," and wish that our meeting became a memory.

The "things didn't work out right" statement always stick with me. As I view the *Lone Ranger* serial on my home movie screen today, I feel sorry for a fellow who had such a great opportunity, fell to unjust circumstances, then lost his life while fighting for the cause of

freedom.

Palaverin. --How good it is to see so many new westerns arriving on the market. I just picked up a copy of *Loaded Pistols* with Gene Autry, from Mark Lambert, of Syndicate Film. This is the best Autry film I have ever seen. Also I obtained a copy of *Frontier Horizons* (New Frontier) with John Wayne, Ray Corrigan, and Raymond Hutton. ...plus a neat little lady named Phyllis Isley ... later to become Jennifer Jones. Bruce Webster did this fine movie. I give the highest recommendations for both titles.

In this portion of my column, I will be most happy to answer (or attempt to) any questions you may have on the western film. Address your correspondence to: Ted Reinhart, Edgewater Acres Resort, Alexandria, Pa. 16811.

I'm still searching for Nell O'Day. Can anyone help me? I wish to contact the former cowgirl great for an interview. Well, where are you?

My humble thanks to all you nice folks who continue to write to me, and making those fine comments on my work. I'm beholden.

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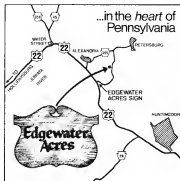
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GHOSTS ON THE LOOSE - 1942 - East Side Kids, Bela Lugosi, Ava Gardner. The kids are going to clean up a house for Sach's newly married brother. A mixup in the address ensues and they attempt to clean up the wrong house - one that is being used by Lugosi and his cohorts to print propaganda. Extra fine prints with a re-recorded sound track to eliminate all hiss common to this title.

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SPOOKS RUN WILD - 1943 - East Side Kids, Bela Lugosi. The Kids have been sent away to camp and, one night while taking a walk through the woods, one of them is shot. They go to the mansion on the hill owned by Lugosi. There also happens to be a mad killer loose. The thrills and laughs begin. Clean prints with a re-recorded sound track eliminating all the hiss common to this title.

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THE LAST MILE - 1933 - Preston Foster, George E. Stone. The filmed version of the original Broadway play. The story of prisoners on Death Row, their thoughts and desires. They make a break and it becomes a question as to whether to die in a hail of bullets or await the chair. Clark Gable has a walk on part from the early stages of his career. Made from a 35mm pre-print.

Special - \$169

IT'S A WONDERFUL LIFE - 1947 - James Stewart, Donna Reed, Lionel Barrymore, Thomas Mitchell. Frank Capra's classic story of a small town man who lets life's problems overwhelm him and he wishes he were never born. A kindly angel grants his wish and he sees just how being born allowed him to touch the lives of so many people. He comes to realize that a man's wealth is not measured in money, but in the number of friends he has. All ends happily on Christmas day. Superb quality from original materials.

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THE DENTIST - 1932 - W. C. Fields. As a dentist, Fields finds himself in predicaments with the iceman, on the golf course, with his patients, and with his daughter. This is the uncensored version, made from a mint 35mm, and contains all of the original Paramount opening and closing titles. It also has re-recorded sound for your maximum enjoyment.

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UTAH - 1946 - Roy Rogers, Gaby Hayes, Dale Evans, Bob Nolan and the Sons of the Pioneers. The boys find themselves with a new ranch owner, Dale, who wants to tell the ranch to finance a stage play. The man who is to buy it tells her it is worthless and Roy has to convince her not to go through with the sale. The chase winds up in the Chicago Stockyards. Good music by Roy and the Pioneers and, of course, some really funny comedy by Gaby. Superb prints from original materials.

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Reel Facts

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Cinema buffs recall more than stars persons need to, we may not be able to divide fractions, or fix a leaky faucet, or even polish up the handle on the big brass door, but most of us avidly recall that granite-jawed Charles Middleton ruled Mongo as the Merciless King; that Baby Gumm blossomed into Judy Garland; that Garbo never received an Academy Award, or that dimple-cheeked Bobby Breen was RKO's answer to Universal's pretty Desna Durbin.

Some facts, however, remain obscure except to the deepest-dyed enthusiast. *Casablanca*, cult-classic supreme, provokes a frenzy of remembering: most aficionados know, for instance, that when Ilsa broke away from Rick, it was not the *Casablanca* airport, but Burbank's, shrouded in acres of studio fog. They know that the Cafe Americaine's closest competition was managed with a deft flyswatter by Sidney Greenstreet, cast as the cunning Senor Ferrari. A few hard-core buffs might even reveal Ferrari's establishment as the Blue Parrot—but only the truest film fanatic could disclose the tentative casting that Warner Brothers originally had planned for *Casablanca* instead of the inspired Bogart, Bergman, Henzoid combination: Ronald Reagan, Ann Sheridan, and Dennis Morgan (and then, nobody would have come to Rick's!).

In this column, the reel facts will be uncovered: trivia treasures long stashed in cinematic memory. The rarest of remakes, the silly songs, the memorable lines—tempting tidbits to tease, to exchange, and occasionally, to be corrected.



Bogart played them all: In *Key Largo*, he was Frank McCloud, doing his existential all to protect Lauren Bacall from the seductive lechery of Edward G. Robinson's Johnny Rocco. Can you forget when Rocco promises a drink to ravaged and rattled Claire Trevor if she'd sing just one song—can you remember the tune?

In *The African Queen*, Bogie played gin-soaked Charlie Allnut to Kate Hepburn's prissy spinster; they teamed up down the river to sink a German gunboat—what was it called—and for true buffs—who played its Captain? Harry Morgan was Bogart's part in *To Have And Have Not*, again opposite Bacall, making her film debut at nineteen. Etched into filmgoer's minds are her sensuous parting lines to Bogie:

"If you want me, just whistle. You know how to whistle. Don't you? You just put your lips together—and blow." What famous novelist most likely had to hand in penning those lines? Jim Carmody was an American flyer forced down in China during WWII, joining up with an oriental warlord, Mieh Yang, a part essayed by one of Hollywood's great actors, but here giving what was described by Richard Gehman as "one of the great unintentionally funny portrayals of all time." Can you name the actor and the film?

Answers: The tune was "Moanin' Low" (and she didn't get the drink). Captain Peter Bull's *Louisa* was sunk, not quite intentionally, William Faulkner paired with Jules Furthman to rewrite the Hemingway book, and Lee J. Cobb roared through *The Left Hand of God*.

When David Selznick was born in Pittsburgh, his father failed to attach a middle moniker to the son who would someday create the monumental *Gone With The Wind*. As David grew up, he observed that a simple initial seemed to create movie moguls: Louis B. Mayer, Cecil B. DeMille, Jesse L. Lasky, David's brother Myron, although not of legal age, had already formed his own film unit, and one of his first successful box office draws was the captivating Ziegfeld Follies girl, Olive Thomas. Listing a touch from his sibling's fingers, David adopted her "O," added an "R," coming up with Oliver, in time becoming David O. Selznick, producer extraordinary.



Most film buffs know that *GW* won the Oscar for 1939's Best Picture, but what Selznick film won the same honor the following year, and who starred in it? For deeper-dyed wonders, what was Selznick's final film, which starred his wife? And, cultists, what was her real name and her most recent picture?

Answers: Selznick brought Alfred Hitchcock to the United States to direct a film about the Titanic, but changed his mind, and Hitch went on to direct *Rebecca* ("Last night I dreamed I went to Manderley again"), starring Laurence Olivier and Joan Fontaine. Selznick's final picture was a remake of *Farewell To Arms* (1957), featuring Rock Hudson and Jennifer Jones (Phyllis Isley), who last appeared clutching a cat in *The Towering Inferno*.

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LYNNE OVERMAN



by Charles K. Stumpf

The average movie buff may not be able to place the name of Lynne Overman and it is even more difficult to place his face, because he had so many of "em! In his ten year career of film making in Hollywood he played just about every conceivable type of character: small town lawyers, wise-cracking adventurers, romantic eccentrics, salty old sea captains and an endless variety of old codgers.

Born on September 19, 1887 on a farm at Maryville, Missouri, the young Lynne dreaded getting up with the chickens (or even before them) and yearned for the luxury of sleeping late as the city dwellers do. When a couple of roving actors told him they always slept late, he reached for the greasepaint. His show business career began as a song and dance man in vaudeville with the Ward and Wade Minstrels. He made his debut in Milwaukee in 1907. The truly fine young character actor began to climb the ladder of success, slowly, but surely.

He had been a jockey until the age of eighteen. After a fling in vaudeville and summer stock companies, he moved up to Alaska for nine months where he operated a stereopticon machine. Returning to the states, he toured in vaudeville. His Broadway stage bow came in 1918 in *FAIR AND WARMER*. Other Broadway appearances were made in *THE HOTTENTOT* (1920) and *HONEY GIRL* (1920). In 1921 he scored a personal hit for his fine work in *JUST MARRIED* and appeared on the London stage where he delighted British audiences. He remained abroad for some time enjoying success there. In 1930 he was back on the Broadway stage again in *DANCING PARTNER*.

In the early 30's he ventured into film work appearing in a series of comedy shorts for the Lambs Club which were shot by Columbia Pictures. One of these shorts was *THE POOR FISH* in which he was rigged up in all sorts of female undergarments.

By 1934 he was firmly established as a most reliable character man in films,

appearing in *THE GREAT FLIRTATION* - *SHE LOVES ME NOT* - *ENTER MADAME RHUMBA* - *MIDNIGHT* - *BROADWAY BILL* - *YOU BELONG TO ME* - and a role which brought him much recognition: "Regret" in *LITTLE MISS MARKER* with dimpled Shirley Temple.

1935 found him cast in *PARIS IN THE SPRING* - *MEN WITHOUT NAMES* - and *TWO FOR TONIGHT*. In 1936 he appeared with W. C. Fields in *POPPY* and had roles in *YOURS FOR THE ASKING* *THREE MARRIED MEN* and made his first appearance in a Dorothy Lamour jungle romance film, *THE JUNGLE PRINCESS*.

He was kept busy during 1937 with appearance in *NOBODY'S BABY* - *DON'T TELL THE WIFE* - *MURDER GOES TO COLLEGE* - *HOTEL HAYWIRE* - *BLONDE TROUBLE* - *NIGHTCLUB SCANDAL* and *TRUE CONFESSION*. The next year he was back on the screen with Lamour in *HER JUNGLE LOVE* as well as roles in *THE BIG BROADCAST OF 1938* - *HUNTED MEN* - *SPAWN OF THE NORTH* - *SONS OF THE LEGION* - *MEN WITH WINGS* - *RIDE A CROOKED MILE* and Cecil B. DeMille cast him as "Leach Overmire" in the spectacular *UNION PACIFIC*.



In early 30's Overman appeared in some comedy shorts. Here he is being "dolled up" in *The Poor Fish*, Columbia (1933).

His film assignments during 1939 included roles in *PERSONS IN HIDING* and *DEATH OF A CHAMPION*. 1940 saw him in *EDISON, THE MAN - SAFARI* - another appearance with Lamour in *TYPHOON* and DeMille used him for the important role of "Tod McDuff" in *NORTH WEST MOUNTED POLICE*. DeMille's first technicolor venture. In one scene Lynne was called upon to spank Paulette Goddard in her role as a troublesome half-breed "Louvette". According to studio publicity releases the scene required no less than forty-two takes - leaving both Miss Goddard and actor Overman totally exhausted.

In 1941 he added class to such films as *NEW YORK TOWN - THERE'S MAGIC IN MUSIC* and *HARD BOILED CANARY*. Many of his films were made at Paramount. He shared comedy antics with Bob Hope in *CAUGHT IN THE DRAFT* (with an appearance by Dorothy Lamour). He also was seen with the saring cutie in *ALOMA OF THE SOUTH SEAS*.

1942 was an especially busy year for Lynne. To celebrate Paramount's 30th anniversary of film making, DeMille produced a lavish epic *REAP THE WILD WIND*. Set in the pirate infested coast of Key West Florida in 1840, Mr. Overman portrayed salty sea "Captain Phillip Philpott." Other screen roles that year were in *SILVER QUEEN*, *ROXIE HART* and a most lovable old coddler in *THE FOREST RANGERS*. Paramount used all of its contract players in the star studded variety film *STAR SPANGLED RHYTHM*. Lynne appeared with Fred MacMurray, Ray Milland and Franchot Tone in a sketch entitled, "If Men Played Cards As Women Do."

There were two film releases in 1943 that contained performances by Lynne Overman - *THE DESERT SONG* - and a musical about minstrels - *DIXIE*, in which Lynne was sidekick to no less than Bing Crosby.

His illustrious acting career was cut short. He died at the age of fifty five on February 19, 1943. His name and face may not be known to a great many - but his performances never fail to be noticed.



Lynne Overman played several memorable characters in DeMille films. Seen here with Paulette Goddard in *Reap The Wild Wind*, 1942.

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When the wranglings of Roy Corrigan and George Weeks, promoters of Range Busters Inc. for Phoenix, reached impasse during the making of "Arizona Stagecoach" (16th film of the series), Corrigan and director Roy Luby left. "Arizona Stagecoach" was made up largely of sequences scripted to fit in with stock shots from earlier films. Those of you who have the film can play a nice game at spotting the clichés lifted entire from "West of Pecos Basin", "Wrangler's Roost" and "Saddle Mountain Roundup". The only real saving grace of this film is the inspired line-up of villains! From No. 9 ("Saddle Mountain Roundup") the series had declined badly and, though I give a cheer for Max Terhune's role in "Underground Rustlers" and for Glenn Strange's in "Boothill Bandits", there are few in the sequence 9-16 that, RB fan though I am, I can take joy in watching.

So in 1942 it was Roy Corrigan out and Dave Sharpe in. By the time exhibitors got around to yelling in protest at the loss of "crash" who was popular with the fans, Weeks must have had most of Dave's contribution to the series in the can. But protest they did, though in the event Dave quickly gained himself quite a following. "Texas to Batavia" ("The Long, Long Trail") seemed to offer a brilliant new prospect of "modern West" films and was, in my view, one of the best (then) current theme films made. Scenario, script and director Tansey all conspired to make the most of Dave's acrobatic talents in fights and chases.

One's impression of Dave's acting is set to change on longer acquaintance, as was the case with Kermit Maynard. First impressions are of a slightly colorless personality but this is deceptive. Only on longer viewing does that breezy insouciance that characterized both in their starring roles come across. His personality and smaller stature were, of course, in complete contrast to the brawny and ebullient Corrigan but anyone seeing "Texas to Batavia" will realize why Dave quickly caught on.

REMEMBER DAVE SHARPE ?

by Dave Rowlands



Dave Sharpe

as earlier). His action always had the affection of a choreographer — perhaps too much of it. Some of his most elaborately arranged sequences can be seen in Roy Rogers films. I well remember my joy at seeing a sequence on TV in one of those silly panel games. It was supposedly Rogers in action — but then, climbing along the train roof, was Dave Sharpe. I doubt that Dave had much yen for acting. Stunting and more particularly two-in-ones (stunt and bit playing) suited him better — and paid better. My favorite among his roles was that of Nevada, the flashy gunman (undercover agent) in Eddie Dean's "Colorado Sarnade" which turned into a veritable showcase for his acrobatics and stuntwork.

In later years his school for stuntsmen, work as a second-unit director and for TV have kept him busy. Well liked by his colleagues, it seems, his kindnesses to many of them were well-known if little publicized. Regular readers may remember sharing John Hall's surprise when the late Rodd Redwing (see sharpshooters) credited Dave Sharpe with having taught him his shooting techniques and got him work. [



Dave doubling for Robert Wilcox as the Copperhead in *Mysterious Dr. Satan, Republic, 1940.*

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Rangebustlers, Max Terhune, Dave Sharpe and John King.

The next film, "Trail Riders" ("The Overland Trail"), got back to Old West themes, rather a pity I thought. The modern setting would have made a satisfactory break with the provenance of the earlier RB entries and provided the fresh-outlook impetus the series needed. For, whatever criticism can justifiably be made of films 9-16, Corrigan-King-Terhune had achieved a rapport as a trio that I firmly believe has not been equaled.

"Two-Fisted Justice" ("Mixed Justice") is very poor, despite Dave's two good fights with Charlie King. There's a nice little opening sequence of a stage hold-up, otherwise only the most hardened RB fan will stick it out. Most of

you know that Dave had joined the army when only a few feet of "Haunted Ranch" was in the can and he literally disappears from the film. We see him looking at a recruitment poster in town and the next thing we know Dusty and Max are joined by Rex Lease who says Dave has enlisted in Teddy Roosevelt's Rough Riders.

Dave was unable to disguise his most obvious aspects — his one-foot take-off when leaping into action, compact crab-like approach to a brawl, even his small stature. Remember how easily we spotted him in the TV "Wild Bill Hickok" series, doubling for Guy Madison as well as playing him? (As he'd done in the Ren-few series and so many other films two dec-

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Joe Besser, Hillary Brooke and the Abbott and Costello show

by Jeff Laburg

"The Abbott and Costello Show" were major career highlights for actress Hillary Brooke and comic Joe Besser. Today's cast is incomplete without fellow partners Abbott and Costello, Sid Fields, Gordon Jones, Joe Kirk, and regular member Bobby Barber. Besser and Brooke have been leading mildly active lives since then.

Joe Besser has been entertaining television and theatre audiences for the past 57 years. The bald-headed round comic uses standard tag phrases like "Not so fast!" and "You crazy you!" as his antics.

Besser is well known for his portrayals as Jillson the apartment superintendent on "The Joey Bishop Show" for four years, as a brief member of "The Three Stooges" comedy team, and on "The Abbott and Costello Show" as the little brat kid named Stinky.

The veteran laughmaker never would have worked on the show as Stinky without Lou's interest. Both Costello and Besser were very close friends.

"The funny thing about the 'Stinky' character was that I did it originally with Alan Young," Besser recalled. "I did two shows with him (Young). That's where we did two little kids."

The British-born Young and Besser only appeared four feet tall when entering onstage. The surrounding sets were built eight times larger than both comedians. However, Besser was not named Stinky during these roles with Young. These routines with Young sparked the creation of Stinky.

"Lou Costello and I were very good friends. Lou saw the show I did with Alan Young and liked the character I did. They (A&C) were going to do a new television show," commented the rily-poly character. "You wanted me with him on the show. That's how I went with Abbott and Costello doing the character 'Stinky.'"

Costello originated the name of "Stinky" for Besser.

Besser has many fond memories from these years with Abbott and Costello. The new generation still appreciates this 25-year-old child-like character in the old series reruns. Besser's lifeline goal has been making children laugh.

"I love working for kids. They are my best fans, my best audience, and my best friends," stated Besser. "My biggest thrill is having the kids like me."

Besser, 70, made his last live-action television appearance in 1972. Now his career has been devoted to Saturday morning cartoon shows voice-overs. The North Hollywood resident's most successful regular series were "The Houndcats" (a spoof on Mission Impossible) as using animals as Jerrypus and "Jennine" as the bumbling genie sidekick Babu. "Jennine" was the number one rated cartoon series in 1973-5. The following years, Besser has made several single cartoon efforts for De Patie-Fralling on "The Oddball Couple" (75) and "Marsupilami-Superdink" (76).

What about this year?

"I'll be in eight new episodes for Hanna-Barbera doing my 'Babu' character," answered Besser.

The character features a phrase similar to his own act with "Yappie de-p-pi-pi" as Babu's magical words. Babu can be seen on ABC every Saturday morning along with other Hanna-Barbera cartoon favorites in a one-hour show called "Scooby-Doo's All-Star Laff-A-Lympics." Characters have been revived from Huckleberry Hound to Babu as the program's format. This is Besser's third regular cartoon series.

In San Diego, the other half of this story resides away from the public eye: Hillary Brooke Klum. The retired actress has been



Joe Besser



Hilary Brooke

viewed in countless Universal productions. Brooke was a starlette in Sherlock Holmes films, with Abbott and Costello, and in other mysteries and science-fiction motion pictures.

The former blonde model made her first film with Abbott and Costello in "Africa Screams". She had been acting in motion pictures since 1937. Brooke found working with Abbott and Costello very difficult at first. Lou was known for ad-libbing quite frequently on the set.

"The first time I worked for them I called my agent and said, 'I can't do it! I was desperate. Well, director Charles Barton was the one responsible for me staying. He said to me, 'Now look, just give them a couple of days and you'll get used to it.' Brooke fondly remembers, "It (the problem with lines) was so much fun this way. It kept things alive. You really had to listen for your cues. I had a marvelous time after working with them for a couple of days. You knew what Lou was going to say, but you never knew what Lou was going to say or do."

Brooke would be billed with the team several more times in feature films, and co-star in "The Abbott and Costello Show" as the boys' next-door neighbor.

"Everybody got along real well, Sid Fields, Joe Besser, Joe Kirk, and they all got along very well. There were never any problems on those sets," commented the former actress with her English accent still distinct. "That show was

really relaxed. If you made a mistake, they didn't care. They were really fun to do."

Brooke has been retired since the 1960's. She married former MGM vice-president and general manager, Raymond Klum. Her fondest memories are of Costello.

"Of all the comedians I have worked with, Lou was the most creative. It just spilled out of him," said the Brooklyn-born star. "He couldn't help it. The things that he did and the creativity he made could never be rehearsed."

Groucho Marx said after Bud Abbott's death in 1974 that, "Abbott was the best straightman ever." Brooke shares the same praise.

"Bud was one of the greatest straightmen of all. I don't think he received the credit he should have. No one realizes, unless you work with comedians, what a great straightman Bud was," acclaimed Brooke.

Brooke, 63, has no regrets in leaving the Hollywood scene. Her blonde, wavy hair has a slight touch of gray now. She is enjoying life.

"I'm seeing things now, places, and areas, that I probably never would have seen had I stayed active. I enjoy going fishing with my husband, knitting, and doing all the other things I missed before," Brooke concluded with a smile.

Besser and Brooke are living differently now: one's active and one's not. The neighborhood just won't be the same without them, Bud, and Lou.

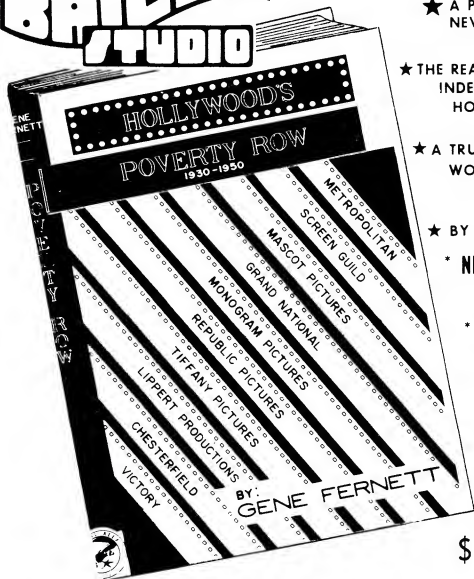


Comic Joe Besser and actress Hilary Brooke were billed on "The Abbott and Costello Show" for one season, and appeared in the team's feature films. Both (above) are part of a scene in "Africa Screams" with Bud Abbott and Lou Costello (center) and lion tamer Clyde Beatty (far left).

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Magnetic Sound vs. Optical Sound

by Lou G. Krohn

Magnetic recording isn't really new. It's only as a "stripe" along the edge of motion picture film that it's something of a "recent" innovation (if you're one who considers something that's been around for about a quarter century as "recent").

When it originally was discovered that one could turn sound into magnetic patterns arranged along a strip of steel tape, a length of wire, or on iron oxide dust which had been previously bonded onto plastic or paper, the development of magnetic recording moved right along. A chap named Valdemar Paulson had shown the way back in the late 1800's (he demonstrated the principle by using steel tape as the "carrier"). The U.S. Army Signal Corps had helped develop methods of recording magnetically on wire in the 1930's. It was the Germans who around World War II gave magnetic recording the big thrust it got by means of the development of plastic recording tapes, oxide surfaced (and the equipment which recorded and played back the stuff, of course).

It was in the early 1950's that most of us found how sound was being recorded on magnetic tracks bonded along the edge of motion picture film. As long as that system has been

around, a great many of us still are debating whether the advantage of magnetic sound tracks on motion pictures really manage to outweigh the flaws they possess.

Why?

Well, for one thing optical sound tracks "hold up" better than magnetic types. Magnetic tracks are subject to "accidental" erasure, (as Rosemary Woods and Richard Nixon can well attest). When exposed to any strong magnetic field, prints which have "mag" sound may suffer degradation or complete erasure. Optical tracks won't.

A reader who dropped me a line cited, too, another marked advantage one gets from optical tracks:

With a little skill it's quite possible that you can "read" an optical sound track! Noeman McLaren, that genius of the National Film Board of Canada, not only was able to "read" sound tracks of optical type, but actually was able also to draw such sound tracks using special ink and clear film, alongside such tracks penning also visual patterns which when projected would "dance" in perfect synchronism with the sound McLaren had created on his hand-drawn sound tracks.

The magnetic sound track, once touted as the "in" thing as far as sound tracks for 35mm and 70mm theatrical release were concerned (and necessary ones, whenever stereophonic sound was part of the "gimmick" used to promote a film), originally was introduced to U.S. theatres made by 20th-Century Fox. When Fox introduced the impractical CinemaScope screen process, it saw fit to accompany the original CinemaScope prints with magnetic sound. Stupidly, Spyros Skouras (who was then at the top of the Fox organization) announced that no 20th Century-Fox pictures would ever again be released in optical sound versions. Faced with that sort of dogmatism, theatre owners hastily bought the necessary "playback" gear which would enable them to show such Fox features as *Beneath the Twelve-Mile Reef*, *Three Coins in the Fountain*, *The Egyptian* and other examples of questionable cinematic art.

Well, stereophonic sound proved no boon to the box office (neither did CinemaScope) and besides the magnetic sound tracks quickly began to give much, much trouble — things such as tracks apparently erasing themselves overnight! When those difficulties began cropping up, engineers said the cause was simply that residual magnetism had somehow built up in projector sound heads, turning them into the culprits which had erased Fox's precious sound tracks! So, unfortunate theatre owners everywhere were obliged to pay homage to Spyros Skouras by purchasing costly "degassing" devices which enabled projectionists to degauss projectors so as to protect Fox and its magnetic sound tracks. Eventually, talk between corporate legs, Fox began relating its CinemaScope movieprints in both optical and magnetic sound prints. Result: optical tracks replacing the more modern magnetic ones.

Oddly, now that the dust has settled (iron oxide dust naturally!) a good many recording engineers are coming to believe that magnetic sound recording isn't so great after all. At least two phonograph record companies are no longer utilizing magnetic tape even as the means of making the original recordings at the studio. That's what I said; those melomaniacs have returned to cutting good old discs.

One of the amusing aspects of many 16mm magnetic/optical projectors now offered is that a good many offer lower signal-to-noise levels on the optical "section" of the projector and amplifier than on the magnetic one.

Now, there are some advantages to adding "mag" sound stripes to your home movies. They're relatively low in cost; they can be recorded after the movie itself is made and developed; they can be "wiped off" and changed at a whim. There are advantages that you can't get with Optical sound.

We haven't spoken of the problems of the storage for prolonged periods of films on which there are magnetic tracks. Take my word for it, friends, they're more difficult to store, to clean, maintain and splice than are ordinary prints with optically printed sound and image.

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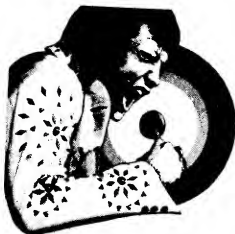
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EDITOR'S NOTE: Lewis G. Krohn, a German-born writer who describes himself as "one who 'deals extensively in empirical data', has been a film director, screenwriter, and screenplay writer. But in addition, he's a tireless researcher, thus offering his readers much which is beyond the scope of his own very rich experiences.

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Michael Dunn An Actor of Stature

By Charles K. Stumpf

Michael Dunn, the three foot, ten inch, multi-talented performer was truly an actor of stature. With his small frame he reached the heights. He was the only child of normal sized parents, born in Shattuck, Oklahoma on October 20, 1934. At birth he had dislocated hips, which plagued him all of his life. He suffered from achondroplasia, which is the rarest form of dwarfism. It is a condition of the bones, not of the glands. It produces people who are small in stature but normal mentally and emotionally.

His real name was Gary Neil Miller, he later changed it for professional purposes, drawing his stage name from some Irish-American forebears. He grew up — well at least until he had attained his full height of three feet ten inches, in Oklahoma and Michigan. Since his condition was extremely rare, his parents took him to doctor after doctor. They were all very eager to experiment on him, but nothing helped. Despite his handicaps, he had a relatively normal childhood. His parents let him find out for himself what he could and could not do. They forbade him nothing. He indulged in sports and learned to swim, he also enjoyed playing both baseball and football. He once coached a semi-pro baseball team.

Michael possessed a fine lyric baritone voice, he liked to sing and learned to play the piano. He entered the University of Michigan at the age of fifteen having a genius I.Q. of 178. He accidentally fell down a flight of stairs and was hospitalized for several months, and spent the next two years on crutches. He transferred to the University of Miami to enjoy a more healthful climate. Throughout his college days, he made side money singing. After graduation he became a full-time professional singer.

There came a time when he suffered from personal problems and sought refuge in a Capuchin monastery in Detroit for six months. Upon leaving the secluded life, he ventured to New York City and got work singing in some small night clubs. This led to his acting debut. Directors and casting agents soon learned that his acting ability belied his small size. Dunn once commented: "There are more parts for dwarfs, than you might imagine. And there are some parts in straight plays which could be played by dwarfs."

All of his life he relentlessly refused to treat himself as a tragedy. He reflected on his life: "There are remarkably few things I can't do in one way or another. I don't try to beat my limitations, just get around them so, in a way, they don't ever exist." He also boasted: "I do have a fairly large ego — it has to be. If I were not totally convinced I'm a superior person, I'd be a very inferior one."

He appeared onstage in a play called "Here Come The Clowns" off-Broadway. Author Edward Albee saw his performance and was greatly impressed. Later when Albee adapted Carson McCullers Novella "The Ballad of the Sad Cafe" one of its three major roles called for a dwarf. Albee knew Michael Dunn was the actor for the role. In 1966 he was nominated for a Tony Award as the best supporting actor in a Broadway play.

In 1965 his dynamic performance as the narrator in the film *The Ship Of Fools* brought him an Academy Award nomination. He also received TV Emmy nominations for his roles on "Bonanza" and "The Wild, Wild West". In the latter series, he appeared frequently in the menacing role of "Dr. Lovelace".

In December of 1966 at the age of thirty-two, the three foot, ten inch actor took himself a bride — the lovely Joy Talbot who stood a foot and a half taller. The groom had to stand on a chair to help his bride cut the cake, but they beamed joyously for the newsmen.



Michael Dunn and George Segal in *Ship of Fools*, 1966

In his spare time Michael sculpted. One of his pet annoyances were stand-up telephone booths. He was tall enough to reach the receiver and place it on the shelf. Then, with his dime between his teeth, he would place one hand on the shelf, and the other on the coin return, and haul himself up — deposit the dime, dial the number — then drop down and pick up the receiver — a bit inconvenient.

In August of 1973 Dunn was signed by Warner Brothers to play the role of the dwarf "Birgit" in "The Abduction" which starred Peter Finch and Liv Ullmann. He was sent on location to London for shooting, where he died unexpectedly at the age of thirty-nine on the evening of Wednesday, August 29th. The

cause of his death was not disclosed. On the set of the film, director Anthony Harvey said of Dunn: "Michael was a very talented and noble man. It was an honor to have worked with him."

The world lost a big talent. Dunn's film appearances include: *No Way To Treat A Lady* (1963), *Ship of Fools* (1966), *You're A Big Boy Now* (1966), *Madigan* (1968), *Boon* (1968) — also *Murders in The Rue Morgue* — *The Mutation* — *The House Of Freaks* and *Werewolf of Washington* (1973).

In 1972 he also appeared in a TV movie *Goodnight, My Love* as the sidekick to detective Richard Boone.

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New Series of Books on Fantastic Films Announced

A new series of books on science-fiction, fantasy and horror films has been scheduled for publication by Chelsea-Lee Books of Los Angeles. The first volume covering 1940, 1941 and 1942 will be published in the spring of 1978.

Included in the 1940-42 volume will be such titles as *The Wolf Man*, *That of Bagdad*, *Fantasia*, *The Devil and Daniel Webster*, *Dr. Jekyll and Mr. Hyde*, *One Million BC*, and *The Cat People*. More than 125 feature films from all over the world will be discussed as will dozens of shorts, serials, animation, and independent films.

Additional volumes will follow at about 6 month intervals with the first three volumes devoted to the fantastic films of the forties. Ultimately, the series will cover the 1930's to the present in considerably greater detail than any film guide has previously been explored. A total of about 25 volumes are currently planned.

This enormous project is based on more than 25 years of research by Walt Lee, who previously compiled the *Reference Guide to Fantastic Films*. That work has been acclaimed in over 150 reviews in such diverse publications as the *London Times*, the *New York Times*, *Variety*, *Focus on Films*, *Analogue*, *Galaxy*, *The Magazine of Fantasy and Science Fiction*, *Dallas Review*, *Cinefantastique*, *Photon*, *Monsters of the Movies*, and *Library Journal*.

"HIGH NOON" NOW AVAILABLE IN FULL LENGTH SUPER 8 SOUND

Ivy Film announced that it is releasing the full length feature film "High Noon" in Super 8 MM, B/W, with magnetic sound and through a special arrangement with Blackhawk Films of Davenport, Iowa, will be available until December 31, 1977 exclusively from Blackhawk Film for home entertainment use only in the United States and Canada.

Ken Hansen, Director of Ivy Film's Super 8 division, said that Blackhawk Films will market "High Noon" exclusively until the end of 1977 and on 1/1/78 it will be available directly from Ivy Film also. Blackhawk Films has chosen to promote the film on the cover of its year end bulletin, the first non-Blackhawk film ever to have that honor.

"High Noon" stars Gary Cooper, Grace Kelly, Thomas Mitchell, Katy Jurado, Lloyd Bridges, Henry Morgan, Lee Van Cleef, Otto Kruger, Lon Chaney, and Shob Wooley and is directed by Fred Zinnemann, produced by Stanley Kramer with a screenplay by Carl Foreman.

The first public viewing of this super 8 release was at the Blackhawk film booth at the National Film/Con I convention at the Shoreham-Americans Hotel in Washington, D.C. in November.

"High Noon" running time is 84 minutes. Picture and sound quality are excellent.

"High Noon" continues the tradition of Ivy Film super 8 bringing the market the very finest in classic super 8 full length films. In the past years they have released "The Quiet Man" with John Wayne & Maureen O'Hara, "Night in Casablanca" and "Love Happy" with the Marx Brothers, the complete "Adventures of Captain Marvel" 12 chapter serial, and numerous "Road to Bali" with hope, Lamour & Crosby and the complete 12 chapter serial "Cock Rogers". Starting early next year Ivy Film super 8 will have even more surprises.

Many aspects of fantastic film production will be discussed including special effects, make-up, music, and costumes. Also included will be synopses and critical analyses as well as anecdotes, and biographical data on key people. This information will be woven together with hundreds of carefully selected photographs in each volume to give as complete a conception of the development of fantastic films as possible.

Such a thorough look at fantastic films is worthwhile because the genre is central to the development of cinema and presents a mass media view of things beyond our present knowledge. Since film technique is so crucial to this genre and so many innovative film creators have made fantastic films (from Melies, Porter and Griffith to de Sica, Bergman and Kubrick), a real grasp of the entire sweep of film development can be obtained from a careful examination of fantastic films. The *Fantastic Films* series will be thoroughly indexed with cumulative indexing planned when the series catches up with current production. A major new edition of the *Reference Guide* for example, will be the film title index.

Each B¹x11-inch volume will contain about 80 thousand words of text and some 100 pages of photos. Retail price for the hard-cover volume covering 1940-1942 with dust jacket will be \$14.95. A prepublication price of \$9.95 is available thru February 1978.

Classics Continue to Pour from Blackhawk

The classic films will continue to pour from the Blackhawk film laboratories.

This information was affirmed by John Wilch, Blackhawk Film merchandiser.

Many new classic titles are being scheduled, enough to satisfy the appetites of most collectors. In November the formerly lost Lon Chaney classic *OUTSIDE THE LAW*, with Priscilla Dean, will be released. The long awaited W. C. Fields Griffith classic *SALLY OF THE SAWDUST* will appear in the winter. Tentatively scheduled for spring release are *LITTLE ANNIE ROONEY* with Mary Pickford, *DOWN TO THE SEA IN SHIPS* with Clara Bow, *WHAT PRICE GLORY* and, early in 1978, *SUNRISE*. *SPARROWS*, the Mary Pickford starring vehicle will be released in the fall of 1978.

The company is currently working on obtaining Pickford's *REBECCA OF SUNNYBROOK FARM*. They also plan to release three Tom Mix films in addition to those already announced: *THE GREAT K&A TRAIN ROBBERY*, *SOFT BOILED* and *THE RAINBOW TRAIL*.

Huge packages of classic film are being screened in order to cull the best material from them. From the Hal Roach group will be

abridgements of Laurel and Hardy features *BOHEMIAN GIRL* and *WAY OUT WEST*. There will be one or two Langdon talkies shorts, one will be *THE SHRIMP*. Carle Chase's *POKER AT EIGHT* will be released as well as some of the Taxi Boy comedies, in addition to shorts with Zasu Pitts, Patsy Kelly and Theima Todd.

From the Kilgum library will come sound versions of all the *HISTORY OF MOTION PICTURE* subjects: *THE SAD CLOWNS*, *CLOWN PRINCES OF HOLLYWOOD*, *STORY OF WILLIAM S. HART*, *FLY FACTORY*, *SLAPSTICK*, *FILM FIRSTS PART 1* and *2*. Also, two new ones will be added: *THE VALENTINO MYSTIC* and *BUSTER KEATON SPECIAL*.

And, the good word is ... "More will be coming!"



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Reflections in A Cinemas Eye

by Saul Meth

One afternoon, having bested a dear friend on a point of movie trivia, he answered in mock anger, "Why don't you write a book?" I'm doing the next best thing — writing a 'column' called Reflections in a Camera Eye.

Recently, the first offer for my column came via long distance phone. A long distance call always places me in a state of shock. Having been a product of the 'depression', any phone call is a luxury. Our phone was in the corner candy store whose owner served as answering service for six adjoining apartment buildings. Mom would never afford herself the extravagance of a nickel for a phone call when she could walk the mile for a surprise visit. Yet, she always had 5c for the local cinema. Each Monday, Wednesday and Friday would find us entrenched in the Blenheim Theatre munching on the food Mom brought along as my after-school snack. When she planned to be away until evening, I would be given the privilege of two nickels, for the Blenheim — and immediately afterward for the Parkway, the theatre across the street known as The Dump.

Mom knew I was safe, and away from harm. After all, what could possibly happen to me imagining I was coming to the aid of Douglas Fairbanks, leaping with Richard Talmadge from building to building, or riding bareback with Buck Jones, Buzz Barton or Tom Mix. I wonder if she knew it was I who held Leatrice Joy in my arms (not William Boyd).

When did I start collecting? I started storing a collection of film in my mind after I saw my first movie at the age of 5. My first 'real' collection was the penny arcade cards. At 1c each, they were expensive — to a small boy. With much practice I became the champion 'card tosser' of the block, and in no time at all amassed a huge collection of cards. (Just the other day, I tossed a few cards, and to my amusement, I still haven't lost my skill.) (Any takers?)

About fifteen years ago I bought a projector, and my first film. There is no describing the thrill of owning my first movie. Films were inexpensive then, and the quality — always good! Of late, however, as the prices have increased, the quality has decreased. The sincere collecting hobby has been infiltrated by 'fast-buck' dealers, distributors, and so-called hobby collectors. These purveyors of film use infatuation, laboratories and fancy ads to sell the 'new' pictures. Their money-back guarantees are 'time-sons' for the unsuspecting. The reason — for the sale of washed-out, cluttered pictures. It's the best around — be happy you can get it! I see no reason why our joy of collecting should be marred by people who do not love film. I will be more specific about them as I encounter them.

I want this column to be used in honor of the silent and early sound films. Whether my love of film qualifies me as a 'critic' — only time will tell. I suspect you and I are in the

same boat — deeply interested since childhood in watching and talking about movies.

I am not as much interested in 'how' a picture is made (although I do know) as what it does to me emotionally. I therefore feel that what I write will need no apology — for as an amateur — only what I see will be what my mind utilizes.

I will start my 'ramblings' next month with the early beginnings of the movies.

Having trouble with your Eumig? — the automatic threading monster! Here is a cure (outside of taking an ax to it). The problem of threading is caused by the pressure pads of the sound head being engaged while threading it. To overcome this nuisance, turn main switch to right towards first position — just enough to start motor. In this position, the sound head pressure pad is disengaged while threading. The leader will not be chewed up, and your projector will not be harmed.

Here is an autobiography in a capsule.

I am a makeup artist for movies and television. Some of my credits are "Anderson Tapes", "For Love of Ivy", "The Gang That Couldn't Shoot Straight", "The Possession of Joel Delaney", "Child's Play", etc. Some of the stars I made up are James Mason, Sean Connery, Gregory Peck, Sidney Poitier, Shirley MacLaine and countless others. I am also makeup artist for "Somerset" and "Another World". I've done numerous commercials that you see on TV. My interests in collecting are silent and early sound comedy and classics.

What more can I say? — I LOVE MOVIES!

Academy of Motion Picture Arts and Sciences Cooperates in Re-Issue of "Introduction to the Photoplay," Book It Published in 1929

As part of the year-long celebration commemorating its founding fifty years ago, the Academy of Motion Picture Arts and Sciences is cooperating in the re-issue of *Introduction to the Photoplay*, first published in 1929 by the University of Southern California and the Academy.

The book was a compilation of 15 lectures delivered by Academy members at USC by such early film notables as Irving Thalberg, William C. Menzies, Conrad Nagel, William C. de Mille and others.

Re-issue of the lectures, with accompanying photographs from the collection of the Academy's Margaret Herrick Library, is scheduled for late this year. The current volume is being published by the National Film Society, in both hard- and soft-cover editions.

The book provides an excellent contemporary overview of the motion picture industry on the threshold of the advent of sound.

Buck Rogers Now Available in Super 8 Complete 12 Chapter Serial

Ivy Film has announced that it is making available to the home entertainment market for the very first time the complete 12 chapter serial of the original *Buck Rogers*, uncut, in super 8 black&white magnetic sound.

Ken Hansen, director of Ivy Film's super 8 division stated, "With the astounding success of 'Star Wars' and the upcoming 'Close Encounters of the Third Kind' we have had many requests for the grand daddy of science fiction space operas, *Buck Rogers*."

Chapter One is 21 minutes long with chapters two through twelve each eighteen minutes long. Individual chapters sell for \$39.95 and are also available for one showing rentals where no admission is charged for \$10.00 each from Ivy Film, 165 W. 46th Street, New York, N.Y. 10036.

MOVIE MEMORIES

by Bob Hartman



Who was this spry scene-stealer in the "Mexican Spitfire" and "Joe Palooka" series?

Answer: Leon Errol

Eddie Brandt's

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LON CHANEY

By Margaret E. Sangster

A thousand faces - each portraying truly
A certain type for which the public craved
A thousand bodies, each one twisted newly -
Each one a thing grotesque, half crucified
A thousand little tricks of light and shading
A thousand little gestures, each complete
And through it all a spirit rare, crusading -
No wonder that the world was at his feet
What if we sometimes wondered at the being
Whose private life was something set apart -
He gave us so much more than we were seeing
He gave us something from a valiant heart
And now that he is gone, he has not left us
With one dim vision, as so many do;
He going has incredibly bereft us
Of many friends - each one sincere and true!

(First published at the time of Chaney's death)



played) came in 1924. In 1925 came the spectacular "Phantom of the Opera." Also, a great artistic endeavor, "The Tower of Lucca" 1926 offered "The Black Bird" 1927. Chaney was the tough Sergeant of "Tell It To The Marines" "The Monster" and "Mr. Wu" were offered in 1927 as well.

With the advent of talkies, the shadow actor declared himself through with the screen. But the fans demanded Chaney. And Chaney gave them, this year, an audible version of his splendid crook film of 1925, "The Unholy Three." It was a successful talkie, worthier, in fact, than the silent production, it marked the great actor's farewell to his public, because his death came unexpectedly. There are those of us who want to remember Chaney as the versatile star of the silent drama. But it is pleasant to know that Alonzo Chaney did make as good a talkie star.

Editor's Note: Screen Thrills will be dedicating an entire issue to Lon Chaney "The Man of a Thousand Faces"

CHANEY'S CAREER AT A GLANCE

By Irene Thrall, Motion Picture Critic

The man of 1,001 faces was starred in forty-one pictures and created three times that many roles during the fifteen years of his screen career. Some of his characterizations will linger in the memory of motion picture followers as long as the industry lasts. Chaney made screen history. He is to be classed among the immortals of the entertainment world.

Although "The Miracle Man" paved the star's way to fame in 1919, he appeared in any number of pictures since that memorable year which stand out definitely as great contributions to the cinema art. In 1920, there was "The Penalty" 1922 offered "The Hunchback of Notre Dame" "He Who Gets Slapped" (Chaney's favorite of all the parts he ever



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JOHN HUSTON (1)	JOHN WAYNE (19)	
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Jimmy Wakely

Last of the Singing Cowboys



by Jerry Burke

During Jimmy Wakely's Western movie days, critics accused him of being a Gene Autry copycat. Wakely's answer to that put-down was "Everybody reminds you of somebody until they are somebody. And I'd rather be compared to Gene Autry than anyone else. He was number one. He was the greatest."

Today Autry and Wakely are in business together in a mail-order record-distribution operation.

Jimmy Wakely made a total of 24 musical Westerns. And, when it was over, he went on singing and performing. He has written almost 300 songs. Has a gold record million seller to his credit. And a few other CRW and easy listening hits including, "Silver Bells". Wakely says he never considered trying to carry on in Westerns. It would have meant starting over again in his parts and character roles.

Wakely was an Arkansas lad who grew up in Oklahoma and exercised an early interest in country music by teaming up with Johnny Bond and Scotty Harell in 1937 to form a trio which gained popularity while picking and singing on Oklahoma City radio stations. This exposure led to an engagement with the famed National Barn Dance which was nation-wide



Oklahoma Blues, 1947



Silver Trails, 1948

from Tulsa. By 1939, the Jimmy Wakely trio had the world of country music by the tail when along came a Hollywood talent scout with an offer Wakely couldn't refuse.

Jimmy made his screen debut in Roy Rogers' *Sage of Death Valley* (Republic, 1938). This was followed by appearances in a few of the Autry Westerns before Jimmy landed a contract at Universal, where his trio provided musical interludes in the Johnny McBrown Westerns.

Jimmy and his trio (now called the Saddle Pal) moved over to Columbia where they performed the same roles for Cowboy favorite, Charles Starrett. In 1944, Wakely made the giant step from musical supporting roles to leads with a contract at Monogram, and for the next five years, Jimmy rode the range at Monogram.

Jimmy teamed with Lee "Lasses" White, possessed a small but loyal and dedicated following (many of whom supported Jimmy's record activities). Wakely's producers attempted to duplicate the Gene Autry vehicles right down to the dress. So Wakely's early Monogram films were small-scale copies of Gene Autry's successful vehicles.

Walt Taylor, better known as "Dub" and "Cannonball" replaced White as sidekick during



Roaring Westward, 1949

1947; musical groups began to find their services no longer needed, and dispensing with the colorful costumes in favor of more workmanlike attire, Jimmy Wakely assumed a posture more or less in accord with the non-singing cowboy, but Wakely managed to belt a ballad or two per picture.

Jimmy's long ride came to an end in 1949. He made westerns for many companies including Paramount, Monogram, Republic and one last series at Columbia. Producing a few of his own features in the early fifties, Wakely dropped into supporting roles before leaving the screen to manage his music company and recording work.

Jimmy Wakely now lives in North Hollywood, California, the other side of the hills, on the edge of the San Fernando Valley.

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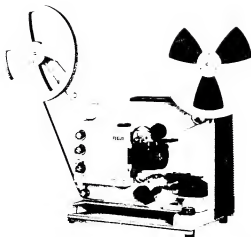
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Francis McDonald, seen here in a menacing role in Universal's, "Bad Men of the Border."

Francis McDonald

A VERY VERSATILE YET
FORGOTTEN ACTOR

George A. Katchmer

At the outset may I bring to your attention that I will treat this article from a personal, subjective viewpoint as well as biographical. And many, many thanks to Mrs. Peter Smith, Satellite Beach, Florida, for the stills, and magazine information, and to Glenn Shipley, San Bruno, California. Mr. Shipley was an assistant choreographer in the 1930's musicals produced by Warner Brothers, which makes his knowledge of Hollywood and the stars invaluable.

If the question was raised at this point who was Francis McDonald, the majority of the readers would probably reply, "Oh, the guy that Happy, or Gene, or Roy or other B-western stars used to give the usual come-uppance at the end of the B western in the 30's, 40's and early 50's. Or the answer might also be a negative, "I don't know."

Yet, Francis McDonald could be titled the most versatile actor to grace the silver screen. Not many actors can lay claim to fifty-three years of continuous appearance before the movie cameras and TV. Francis McDonald made his first appearance before a movie camera in 1912 and last appearance in 1965. He ran the gamut of supporting player, star, villain and character actor. McDonald portrayed about every character a star could sink his acting teeth into: society dude, musician, buccaneer, trapper, banker, rancher,

half breed, suave villain, menacing villain, manipulator, elderly, sympathetic parts, etc.

He appeared in pictures with the greatest stars of the silent and sound eras, such as Lon Chaney, Lewis Stone, Mabel Norman, Wallace Beery, Eva Novak, John Gilbert, Dustin Farnum, Colleen Moore, William S. Hart, Buck Jones, Sessue Hayakawa, Henry Walthall, Priscilla Dean, Alma Rubens, Pola Negri, Conrad Nagel, Edmund Lowe, Milton Sells, Buster Keaton, Tom Mix and dozens of Hollywood's notable silent stars. In the sound era the filmography, although studded with B western stars, also lists some of the sound era's greatest stars.

Subjectively, I like to think of him in his silent years. As a boy I can still picture him astride his black horse, dressed in black, perched on a ledge looking out over the landscape on a huge poster posted on the side of our local theater announcing the coming of his feature in the next few days. I can remember viewing the lobby cards. The name of the picture I cannot remember, but I do know that I was impressed with this new western star despite the fact he wore a pencil thin moustache. He along with Jack Holt were the only western stars of the silent era to adorn facial moustaches which gave them a distinction of their own. It was also a positive plus that a leading western star sporting a mous-

tache would be accepted by the kid fans of the day as the moustache was the symbol of the bad guy.

As is the case with many historians their statistics vary with birth places, births, deaths, age, etc. My references supplied by Mrs. Peter Smith show two different birth places and years of birth. One source, Film World, 1914, West Coast, lists Erlanger, Kentucky, August 22, 1889 while the World Film Encyclopedia, 1933 lists Bowling Green, Kentucky, August 22, 1891 as the place of his birth. Mr. Shipley supports this date so it would be the likely date of his birth.

On the matter of his death he died September 18, 1968 which would put his age at 77. Yet on the back of a photo to Mrs. Smith, with whom he corresponded, he stated that he had passed his 71st birthday on July 22. That was in 1952 which would have made him 75 at the time of his death.

Francis McDonald was educated at St. Xavier School, Cincinnati, Ohio, and did receive a college degree. He was 5'9" tall, weighed 150 pounds with brown hair and eyes, his size seemed awful misleading in the roles he played. He appeared as so much bigger, especially in his villain roles. Cowboy boots probably added to his height thus giving the appearance of a bigger man. His hobbies were golf, fishing and hunting.

McDonald was married and divorced three times. His first wife was Mae Busch, an actress who reached a pinnacle of stardom in the early twenties, although she did last into the sound era especially in the Laurel and Hardy movies. His second wife was Bella Roscoe and last wife was Irene Mary Schuch. He was an active member of the Mosqueros since 1925. It was this organization that arranged his funeral services. There were no close relatives.

Francis McDonald started his theatrical career with the Forepaugh Stock Company in Cincinnati, remaining with them eight months, then came to the Pacific Coast and filled a season's engagement with the Los Angeles Stock Company, Seattle, Washington, which led to a three years' engagement with Virginia Brissac Company in San Diego and Honolulu, following which he was for one season as juvenile leading man with the American Stock Company in Spokane. His first motion picture engagement was with Marian Leonard, Monopolite Company, Hollywood, California, 1912. Then following an engagement of 1½ years with Universal Company, went to the Balboa Film Company, Long Beach, California, and played heavy leads under the direction of Bert Bracken, finally associating himself with Universal Company playing juvenile leads under the direction of Lloyd Ingraham.

Starting in 1912 Francis McDonald acted in over 100 films of the silent era for practically every leading film producing company. Universal, Mock Sennet, Keystone, IMP, Griffith, Triangle, Fox, MGM, Paramount, First National, Warner Bros., Pathe, Columbia, RKO, etc. He was in demand due to his acting excellence in various roles. Surprisingly, though, he made only five pictures in which he had the starring role. He starred in PUPPETS OF FATE for Metro, with Viola Dame and HEARTS AND MASKS — Viola Dame in 1921. In 1926 he made THE DESERT'S TOLL for MGM with Kathleen Key, Tom Santschi and also THE VALLEY OF HELL, MGM, with Edna Murphy and William Steele. These were probably the pictures I made an earlier reference to in which I mentioned the large coming attraction poster. McDonald's last starring picture was TRAILING THE KILLER for WorldWide, a sound feature, 1932, with Tom London.

It is confusing since MGM had announced in a press release that "Francis McDonald, the new western star, is engaged upon the first of a series of eight western adventure productions for release by MGM. These are made under the direction of Cliff Smith, and the supervision of Isadore Bernstein." He was supposed to provide diversity to Tim McCoy who dwelled mostly on historical adventures and westerns.

Probably the answer lies in an interview he gave on November 16, 1940 carried by Associated Press. The headline reads: ONCE PRETTY BOY, HE'S VILLAIN NOW.

Hollywood, Nov. 16, 1940 (AP) — Unshaven bleary-eyed Francis McDonald has decided it's safe at last to tell friends that 17 years ago (1923) he was voted Hollywood's prettiest man.

McDonald said a jury of magazine editors chose him as "Hollywood's Prettiest Man" after he appeared in a film with Clara Bow.

During production of the picture he said, "The publicity department sent out stills of me wearing an artist's smock, beard and a romantic smirk. Twenty-eight years old, with curly black hair and a pencil stripe moustache, I was the producer's idea of a sorority girl's dream."

"Then came the awful news that I was the screen's 'prettiest boy.' Thereafter I became of mail — and male — abuse. It killed me as a leading man."

"To counteract the publicity, I shaved off my moustache and had my agent book me as a



Francis McDonald, Valley of Hell



Francis McDonald 1920

villain. In 1928 I worked in "Underworld", the first great gangster picture. "Thru picture after picture I pilaged, murdered, jailed, strung up. I slugged and was slugged by the best — from Tom Mix on."

"But it's been OK with me. Small boys don't sneak up behind me any more to shout, 'Yeah, pretty boy, yeah, yeah!'"

While there are countless sound movies extant in which Francis McDonald portrayed his many skills, to my knowledge there are only two silents available from Blackhawk Films, Davenport, Iowa in which he can be seen in silent roles, notably TRILBY and NOBODIES OF THE NORTH (starring Lon Chaney).

McDonald drifted into television and the TV filmography dates are not the dates the TV show was filmed but rather the year Mrs.

Smith saw the show, reruns, etc.

Towards the end of his career he played more character parts than he did villain. I just saw him recently on TV in the Joel McCrea western, FORT MASSACRE, in which he played a conniving Indian grandfather camping out in the deserted fort when the troopers arrive for safety from pursuing Indians. He was very convincing in the part.

In my estimation he was a great actor, very versatile in that he could take on any role. In some little measure I hope this article will give him just due as an actor and revive his memory to the many movie goers of the past sixty some years. When you watch one of the old movies on TV look for his name in the cast of characters and then pick him out and watch a fine acting job.

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ARGENTINE NIGHTS (1940) Ritz Brothers, Andrew Sisters \$175.
BROADWAY (1942) George Raft, Pat O'Brien \$225.
HERE COME THE CO-EDS (1945) Bud Abbott, Lou Costello, Peggy Ryan \$155.
NANCY DREW, REPORTER (1939) Bonita Granville, John Lital, Frankie Thomas \$170.
BECAUSE OF HIM (1946) Deanna Durbin \$215.
THREE SMART GIRLS GROW UP (1939) \$195.
THE OLD DARK HOUSE (1932) Boris Karloff, Charles Laughton, Gloria Stuart \$230.
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you MUCH MONEY . . . if the claw and cam should be out of adjustment as these parts are very costly . . . and the expense would outweigh the time and trouble of PROMPT repairs . . . So keep your films clean . . . in cans . . . and keep your sound movies on good reels . . . and make sure they are always WOUND TIGHT, with rewinds when possible. Use some kind of cleaner . . . something that will remove grime . . . and something that will also LUBRICATE . . . we like Vita-Film conditioner . . . CLEANER . . . and this works good

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The variety of substances that contaminate films seems virtually unlimited. This is especially true of prints that have been through many hands, as rental or library prints. Another cause or trouble is the absence of leader and the end taped down on the film area. The tape often leaves a residue that is difficult to remove.

I find dirt spots very annoying and sometimes go to great lengths to remove them.

Now film cleaning fluids do a great job, but to quote a common TV commercial, "Stubborn Stains" may not come out! The secret to removing "stains" is to find a solvent to dissolve the substance.

After film cleaner, the next thing to try is lacquer thinner, available at paint stores.

Your reaction to this is probably the same as mine was when I first tried lacquer thinner: This is a powerful solvent, and will damage the emulsion or film base. Not so. While I wouldn't recommend an overnight soak, a brief exposure causes no harm, and will remove many dirt spots and tape adhesive that film cleaners do not. Apply by saturating a soft cloth, and gently rubbing the affected area.

We have one last chance if lacquer thinner fails. It is possible that the contaminating substance is water soluble. Try rubbing with a wet cloth. This may bring results. After wetting the film with water, be sure to allow thorough drying before rewinding, bearing in mind that film emulsion is also water soluble and will stick to the adjacent layer if wound up wet.



illiterate
illogical
irreverent
ill-timed

205.....not lot of staff or the classic get-out!

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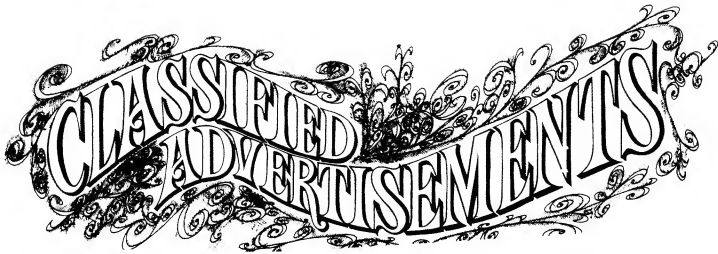
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